

## A TALK ON THE TALKIES

WHAT CAN AND CANNOT BE DONE IN MUSIC WITH  
THE NEW MOVIES

*By Ernest Newman*

THE mass of the people in any country being as dumb driven cattle, it is not surprising that, in England as in America, they are allowing themselves just now to be corralled into the talkies as formerly they were corralled into the movies; the brains and the money being all on one side, there is nothing for the people on the other side to do but to obey. As might have been expected, the prophets have already got busy in my country as in yours; we are told in a few years there will be no theatre left, no opera but sound-film opera, no concerts but sound-film or wireless concerts, and so on and so on. As to all this, no one can be sure until it happens. It is only a few years since we were being assured that radio would kill the phonograph; but the phonograph companies are doing better business than ever. A few years before that, it was prophesied that the player-piano would soon make the ordinary piano and the piano-teaching profession as extinct as the dodo; yet today there are more "straight" pianos and more piano teachers in the world than there have ever been. So let us not be too sanguine just yet that the days of opera and concerts are numbered. The only thing we can be tolerably sure about is that the new invention will some day, sooner or later, hit the cinema orchestra player hard. The English trade union of the players is already showing signs of alarm, and forbidding its members to do this, that, and the other without permission of the bosses; but whether they can put up any sort of a fight against the forces arrayed against them remains to be seen.

In the present article, however, I am concerned not so much with the more or less certain economic repercussions of the new devices as with the hypothetical artistic repercussions of them. It is immediately evident that it should soon be possible to give quite a fair idea of opera to the inhabitants of thousands of towns that have as yet never seen an opera of any kind. This will be all for the good. It is better for a man to see and hear "Tristan" or "The Rosen-

kavalier" in sound-film form than never to hear it at all; and by means of the sound-film he may hear, even though under a certain disadvantage as regards purity of tone, the finest singers and the best orchestras. No doubt experiments in this direction will be made one of these days.

BUT in trying experiments of this kind, humanity will simply be making its inveterate mistake of thinking of a new departure in terms of the thing it is destined to replace, instead of starting afresh from the new foundation. The first railway carriages and the first motor cars had something of the line of the old horse-carriage. The first idea of the makers of electric lighting apparatus was to turn out something resembling the candles or the lamps of their fathers. The same curious law operates in art; a given medium or material imposes its own conditions upon the works of art produced in it, and then these conditions are carried over into a totally different medium or material where they have no meaning. Let me give a striking illustration of this tendency. The travelled American reader is no doubt familiar with those medieval Madonna statutes in European churches in which the head is thrown back and the centre of the body protrudes slightly. The origin of this type was the ivory Madonna of the fourteenth century. Elephant tusks had become fairly plentiful; and the sculptors, fascinated with the beauty of the material and with the technical problems it presented, took a delight in

turning the tusks into Madonnas. The bulge in the centre of the figure and the backward tilt of the head were imposed upon the artist by the shape of the tusk, and had no meaning apart from ivory. But the bulge and the tilt being once established in this form of art, they became so rooted in the sculptor's consciousness that he automatically continued them into the wood or stone-carving of the fifteenth and even the sixteenth century.

It is only natural, then, that at first, when thoughtful people be-



gin to experiment with the possibilities of applying the sound-film to music, they shall make the mistake of supposing that all they have to do is to photograph an opera performance and record the sounds and then reproduce altogether on a film. In time, however, they will realize that the best way to use the new device is not by taking over bodily a form of art that has had its origin and finds its *raison d'être* in quite another set of devices, but by evolving a new form that is the natural correlative of the new conditions. I do not know whether the "Rosenkavlier" film that we saw in London a few years ago was shown in America; but if it was, those of my readers who saw it will probably agree with me as to the final unsatisfactoriness of it. It made a good film, and Strauss's music was of course good; but the two together did not make a good film opera. The conviction that the film left in me was that no great progress is possible along these lines. A later experience of another kind convinced me that no real progress is possible along the lines of fitting ready-made music even to a film that is conceived throughout in terms of the film, not a mere piece of photography of an opera that was originally planned under quite other conditions. The Germans sent us an excellent "Faust" film, every bit of which, including the "nature" scenes, had been made in the studio. That in itself was a step in the right direction: a stage representation of a scene is a reconstruction of that scene in terms of the stage, and a film representation of a scene in a drama should be a reconstruction of the scene in terms of the screen, not a mere piece of photography from nature. But while the dramatic and pictorial parts of this German "Faust" film showed the greatest ingenuity and the finest artistic feeling, the musical accompaniment exhibited the old helpless reliance on the past, the old failure to think out a new problem in terms of itself. The music was pieced together out of a number of the best-known "Faust" settings—Gounod's, Liszt's, and so on.

The procedure in itself was not very rational, for if the spectator knew the music that was being played at this point or that he was often irritated by its inappropriateness, or by its being cut summarily short in order to make way for the music to the next situation, while if he did not know the music there was no point in resorting to it, for he could not link it, by old association, with the scene, so that almost any other music would have done equally well. But the prime and fatal mistake was in using this kind of music at all. Speaking from my own experience that

evening, I should say that the root of the trouble was that I was being asked to think alone one line with the musical portion of my brain and along another line with the pictorial and dramatic portion of it. If I concentrated too much on the actors and their movements and their gestures in a particular episode, I found my attention wandering from the music. I realized as I had never done in the theatre how largely static a situation in opera is. It does not need to be anything else, and could hardly be anything else; the sense of movement is sufficiently conveyed by the music, and in any case the singers cannot both sing and be perpetually mobile. But the film depends for its very life upon motion; and, as I have said, I found it impossible to concentrate on all the details of the film action and

follow the music very attentively *qua* music. The music, in fact, had a life of its own, and a mode of life generated by conditions entirely different from those of the film; and the inner life-impulse of the film was at constant war with the music.

I submit, then, that the problem of the co-operation of dramatic music with the film will not be solved by crudely plastering music conceived under certain conditions upon a film action conceived under totally different conditions. It will only be solved by seeing the problem as one and indivisible. Perhaps, indeed, it will not be solved until there comes an artist who will be to the sound-film what Wagner was to the opera—a genius who can plan the whole thing out himself from start to finish, conceive an idea simultaneously in terms of action and psychology and in terms of music, so arrange the action that it will cry out at every point for music, and write a

kind of music that will have no relation to anything else but the film. In connection with a film, the ordinary symphonic development is ruled out from the beginning; there simply is not time for this in association with visual impressions that are changing from moment to moment. In a genuine film opera the music will have to be considerably more pithy than it is in the ordinary opera; it will have to say what it is necessary for it to say without any forward preparation or elaboration for its own sake; and it will have to say it in such a way that it will reinforce the action without distracting our attention from this. But it will also have to have an organic life of its own—that is to say, we must feel that it is not a mere succession of disconnected musical illustrations but a living thing, one limb or one function of which relates to another. Shall we ever get a brain, or a combination of brains, equal to a problem of this kind?

### *Lago d'Albano*

Still and cold the mountain lake  
Sorrow-girdled, high,  
Silent for love's sake  
Under the sky.

Once in earliest lake-hood  
(First springs and such)  
A wine-heated traveler  
Talked over-much.

And the tale that he told  
That made all the lake's woe  
Was the tale of the sea  
She was never to know.

A roaring green monster  
Passionate, strong,  
Too far away  
For her or her song.

Still and cold the mountain lake  
Sorrow-girdled, high,  
Virgin for a tale's sake  
While the years go by.

—Anne Herendeen.



## MINNEAPOLIS ORCHESTRA PLANS 1929-30 SEASON

THE twenty-seventh season of the Minneapolis Symphony Orchestra opens at Minneapolis, October 18th, and will carry on for twenty-six weeks during which time there will be sixteen evening symphony concerts in Minneapolis, a duplicate series in Saint Paul in addition to the usual number of Young People's concerts in both cities, and an elaborate series of radio concerts employing the entire membership of eighty-five performers under the direction of Henri Verbrughen.

The spring tour follows the close of the home season and opens, approximately the middle of April. This tour usually confines itself to Mid-western territory, though this coming season will extend as far as Denver, Colorado Springs and Boulder, Colorado as a result of the Orchestra's successful visit to these communities a year ago.

In making known the touring plans of the Orchestra manager Arthur Gaines divulges some highly interesting and original information with reference to the Orchestra's out-of-town record. Because of incomplete early records this information has never been available but the data has finally been gathered complete with the following results: Since the first tour in 1907, at the end of the fourth season, the Orchestra has given a total of 2,191 concerts representing 1,095 engagements of varying length in 354 cities of which 345 were in the United States, eight in Canada and one in Cuba. Of the forty-eight states in the Union the Orchestra has visited forty, the exceptions being Maine, Vermont, New Hampshire, Connecticut, New Jersey, Delaware and New Mexico and Rhode Island.

Winnipeg, Canada, leads with the actual number of concerts given in one city, with 76 during fifteen engagements. Cedar Rapids, Iowa, holds second place with 45 concerts during twelve engagements, and Aberdeen, South Dakota follows with 43 concerts. Of the large important cities, for example, New York has heard the Orchestra six times, Chicago sixteen, Pittsburgh eighteen, and Boston once. The State of Iowa holds first place in total number of concerts with 284 in 26 cities, and Illinois next with 248 in 28 cities.

The Orchestra has paid five visits to the Pacific Coast and appeared in every city of importance from Los Angeles to Vancouver. On the Atlantic Coast, Boston represents its Northern-most point of contact and Miami the Southern-most.

Even before the Orchestra returned from its highly successful mid-winter tour last February, which carried it South to New Orleans, Florida, Havana, and back through Nashville, Louisville, Indianapolis, Cincinnati, Pittsburgh, Toledo and other Mid-western cities, urgent requests for return dates began reaching manager Gaines. As a result the mid-winter tour for next season is almost completely booked. This tour is limited to four and a half weeks, opening January 20th at Milwaukee, Wis., and will include the following cities: Chicago, Ill.; Evansville, Ind.; Nashville, Tenn.; Birmingham, Ala.; New Orleans, La.; Mobile, Ala.; Pensacola, Tallahassee, Daytona Beach and Palm Beach, Fla.; Havana, Cuba;

Washington, D. C.; Pittsburgh, Pa.; Columbus, Ohio; Fort Wayne, Ind., and Flint, Mich. Negotiations with other cities in Florida and in other states are pending. This will be the Orchestra's fifteenth engagement at New Orleans and tenth at Pittsburgh and will mark the seventh successive annual visit to these two cities.

The tours in all cases have been guaranteed and while the profits have been but nominal it has been the spirit of the Minneapolis backers of the organization to share their art treasure with kindred spirits and communities less favored throughout the country.

CARLO FISCHER.

Lynnwood Farnam, who played a complete series of Bach's organ works this season at the Church of the Holy Communion, will give a double series of ten programs each at the same place next year, on Sunday afternoons and Monday evenings in October, November and April. During January and February he will make a recital tour.

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ALEXANDER KIPNIS is singing at the Berlin and Munich Summer Festivals; after a season at Covent Garden, London, and will be in America early in October for his concert tour.

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WILLIAM GUSTAFSON is in Vermont.

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EDWIN SWAIN will again spend his summer in Southampton after finishing his last concert at the Biennial of the National Federation of Music Clubs in Boston in June.

### NEW FACES IN THE PHILHARMONIC SYMPHONY

There will be ten changes in the Philharmonic-Symphony Orchestra when the next season commences. The newcomers will be Alfred Wallenstein, first 'cellist, Nathan Prager, second trumpet, Ben Gaskins, flute and piccolo, Imre Pogany, second violin, Bela Bardos, viola, Martin Ormandy, 'cellist, Samuel Levine, violin, Theodore Fishberg, viola, Ossip Giskin, 'cello, and Amedeo Ghignatti, flute. Seven of these will be in the orchestra during its summer Stadium season.

NEVADA VAN DER VEER has been re-engaged by the Philadelphia Civic Opera Company for the roles of Erda in "Siegfried" on January 9 and Waltraute in "Gotterdammerung" on January 16th. After singing this summer in Scranton, Pa., New York (at the Stadium) and in Cincinnati she sails for Europe to be gone until October. Miss Van der Veer, who this past season sang "Judas Maccabaeus" with the New York Oratorio Society, has been re-engaged by this same organization for a Christmas performance of "The Messiah" to be given on December 27.

## RUSSIA SHOWS INTEREST IN "BORIS GODUNOFF"

SPECIAL interest is being shown this year in Russia in the original version of Moussorgsky's opera, "Boris Godounoff," which has recently been issued by the State Publishing Bureau. The work has been performed for the first time in the form in which Moussorgsky first prepared it, and without those alterations which the composer allowed himself to be persuaded to make so that it would be more "adapted" to the stage. It is also, naturally, free of those extensive retouchings which Rimsky-Korsakoff thought he owed (!) to the memory of his dead friend.

The so-called "Ur-form," or original, was performed at the Academic Opera in Leningrad (formerly known as the Maryinsky Theater of the Czars) with great applause. It was also being prepared by the Opera Studio of Stanislawsky.

In Leningrad the opera "Wozzek" by Alban Berg, which had so successful a performance a year ago, was again produced. In Moscow "Jonny spielt auf" by Krenek has become a repertoire work. The Moscow Little Opera is at present rehearsing an opera, "The Nose," by the young composer, D. Szostakowitch, whose Symphony has been heard in Berlin and Vienna. An opera, "Poor Columbus," by the twenty-year-old German composer, Erwin Dressel, is also being rehearsed there. This work has been heard in several German theaters.

This season there is especial activity in Russia, as well in the concert hall as in the opera house. Though most of the news of musical events comes naturally from Moscow and Leningrad, the larger provincial cities have a very lively artistic life, even though they do not hear so many celebrities.

In Moscow there is now only one orchestra of the Soviet Philharmonic Society, which is no longer independent of the orchestra of the Great Opera. There is also the famous leaderless ensemble, the Persimfans, which gives its own subscription concerts. In these there is heard both Russian and foreign music, classic as well as modern.

The Moscow String Quartet, one of the best chamber music groups in Russia, has been given a complete Schubert cycle this season.

The Leningrad State Academic Philharmonic, to give it its full title, sponsored this year 48 evening concerts, twelve of chamber music and 36 symphonic programs. The soloists have included Bronislaw Huberman and the Hindemith String Quartet. The native conductors included Glazounoff, Malko, Dranischnikoff, and others; those from other lands who have been invited to visit Russia this year include Fritz Busch, Otto Klemperer, Hans Knappertsbusch, and Ernest Ansermet. The composer Bela Bartok has also been a noted guest. On the programs were heard a large number of modern works, including some by Alban Berg, Krenek, Bartok, Milhaud, Honegger, Janacek, Stravinsky, and Schönberg (the *Gurrelieder*).

—PAUL STEFAN.

# NOT A PENNY OF PROFIT

## SOME REFLECTIONS ON SPREADING THE GOSPEL OF MUSIC

By Gretchen Dick

FOR a long time the question of spreading music in America has been a much disputed one, anachronistic as that may sound, for the dispute is actually an agreement. Many worthy artists have urged one theory and then another until it has seemed a subject of both discussion and dispute, but as a matter of fact everyone is fighting on the same side. It is agreed that we need more music in America just as we need more music in any country. Music is basically a beautiful expression of life and activity as well as of art. There is no medium in the world as helpful or as beautiful. Everyone loves beauty, but in and of itself beauty is an abstract idea which must have a channel of expression in order that we may perceive and apply it,—and music is without a doubt a most glorifying channel. That is a fundamental reason for advocating and urging more and better music,—nationally and internationally. It is particularly urged in the United States, perhaps more than in any other country, because comparatively speaking, there is less music here than is enjoyed in Europe, where for centuries the art was being created and ripened as naturally as the simplest daily occupation.

The growth of music has been advocated for the most part with a one-sided view; of producing more compositions, more students, more interpreters of the art vocally and instrumentally, more opera companies, more music schools. But growth should be realized as a two-fold activity. If we produce musical opportunities we must create audiences to absorb their results. In other words, demand must be taken into consideration as well as supply. We should have a musical activity, or series of activities, which will do both of these things at once if possible,—namely, to satisfy demand and supply at one time,—just as the process of melting and purifying a metal is accomplished while its dross is being consumed. It may seem like a two-fold action, but in reality it is one. For while we are draining off the dross we are at the same time purifying the metal,—one big process that holds within itself a two-fold purpose.

The need for such an improved state—the active process of the two-fold purpose—is evident and grows more and more imperative every minute. The rapid developments in the mechanical world,—for further musical channels, such as radio, im-



PAUL HINDEMITH, WHOSE WORKS ARE BEING PERFORMED AT SEVERAL EUROPEAN FESTIVALS.

proved vocal and orchestral records, piano rolls and so on,—stir the local music managers throughout the country. So do they stir and interest the music student.

For some time there has been a hue and cry that the art of music is at a standstill, or that it is retrograding, that concerts have been less in number, some of the music festivals fallen off, certain concert courses discontinued; general dissatisfaction expressed. There must be a solution. There is. This solution has been discussed with a number of singers, teachers, and civically-minded citizens whose aim it is to spread music as beauty and culture and also as entertainment and education. The

nascent quality in production and absorption is the stirring thought today. As a result of a number of interviews several plans were proposed, the paramount thought being that which might be termed, for want of a better name, "Opera Factories." Because operatic companies involve many angles needed for musical development. In these companies students have the opportunities of vast and varied scope; of singing, dancing, costuming, the art of make-up, mis-en-scene. They also provide for orchestral players of all types of instruments, for orchestral conductors, chorus trainers, wardrobe and scenic designers. In fact they provide the widest possible musical development along all lines, besides absorbing the great supply of students being graduated from the music schools throughout the country.

Edward Johnson, who will enter on his eighth year at the Metropolitan Opera Company, in 1929-1930, has some excellent ideas on the subject.

"Where are we to place our many students if we do not have an outlet for them in opera companies of some sort, whether they be grand opera like the Metropolitan and Chicago companies, or the light opera comique type? In America today we are pushing and rushing young people through studios and schools of music and dance, through scenic classes and courses of composition and harmony. We are not only doing this but we are making more studios to make more students. That is fine and necessary, but where and how will we find an outlet for all of this? Supply and demand is just as practical a slogan in art as in business. What would be the value of an artist who painted and never sold a picture, or of an engineer who drew blue prints of bridges and then never sold a bridge?

"We ought to have many more grand opera companies than the few now extant. The plan started, and to a certain extent made practical, by the Little Theater Opera Company of New York, is the greatest hope on the musical horizon today. They are doing a great work in acting as an outlet for musical development. They are





pioneering. They have the right idea and the financial struggle they are making is possibly the most interesting part of the great scheme which is eventually to cover the whole United States as a vast network."

To Kendall K. Mussey, the impresario of this opera plan,—he dislikes the title of impresario and shuns publicity,—is due the practicality of the whole affair. He speaks modestly about the first year's endeavors as being but one of the small, though necessary integral pictures of the great jigsaw puzzle which it is hoped will be printed on the musical map of the United States. Mr. Mussey answers the question by showing that the only solution for placing America on a comparable musical basis with foreign countries, is obviously to "make more music." His operatic ideas developed after years of varied experimental work with music and musicians and as the head of the Brooklyn Music School Settlement. He realized the growing need of music in this country and of the problem it presented. Then he formulated plans. After definitely planning a general national idea he assembled a group of well-known people and told them his plan. They thought the plan most feasible and agreed to lend aid, financially and morally. One of the most interested is E. Roland Harriman. His attitude is particularly vital. Being of a family of railroad pioneers whose idea was to network the United States with railroad lines for the improvement of business and social intercourse, his great interest and assistance in this newer method of artistic pioneering in another and newer network is thrilling. He has pioneered in this present endeavor shoulder to shoulder with Mr. Mussey who has also inherited the spirit of pioneering from his ancestors who were part of the army to conquer the country years ago in "covered wagons."

The fine part about this plan of starting opera companies all over the nation is that it is not a money making scheme. The men and women who have "backed" the idea, have done so without any thought of every making one penny of profit out of it. They never will be able to get any returns on their investment, for the charter of the Little Theatre Opera Company does not permit profit taking. If a surplus should at any time be accumulated, it must be put into the treasury for further development wherever the need is most apparent.

Briefly the complete idea of this new incoming musical tide is this; to urge every city and community in the United States, no matter what the size, to have their own opera. They will be able to draw on the New York Company as a base of supplies for ideas, information, blue prints, scenic and costume plates, plates of period furniture, operatic scores cut to measure for short performances and the like. Each community that forms a company is urged to be as independent of the New York base as possible. It is supposed to get a com-

mittee and to form clubs or groups to promote the work. Then the founders are to go forward and organize a regular operatic company. They must head the company with a competent impresario of musical intellect and sound business judgment, who with the help of the committees will assemble a staff. The staff will hear the vocal auditions, create and design the scenes, stage sets, props and costumes. At least the local opera factory must prepare the machinery for this. The New York Company is prepared to lend



ERNEST BLOCH, COMPOSER OF "AMERICA," WHO WILL CONDUCT HIS WORK IN SAN FRANCISCO THE LATTER PART OF THIS MONTH.

blue prints and sketches from which costumes and scenes can be copied. They also plan to cooperate with every new company formed wherever it may take root, expecting to lend designs and details for all patterns, thereby providing the benefit of early pioneer work—the initial big hurdle which, through being made practical in New York, has eliminated the fear of the speculative and the new. The local company is to organize its own chorus of young men and women, assemble a small orchestra, and if possible supply their own principal singers. If, in the beginning they have not enough trained voices for the "leads," the New York Company will be able to lend an alternating cast temporarily, if within the day's railroad distance. The first demand on the local companies is that they conform to the New York Company in that the performance must be of the light, or "opera comique" type, and the second is that they must always be sung in English. There never have been enough operas or

song recitals, given in the native tongue! Whereas foreign languages attract grand opera audiences, English will attract light opera audiences and the English-speaking listener by far outnumbers the foreign musician and layman. English may not thrill the internationalist or the more technical musician but it will lead the tired business man and weary housewife to many an opera house and concert hall. The "too-tired to listen" to a heavy grand opera, will find stimulation in a rollicking light opera sung in English. It is something all can understand as to language as well as music, and the happy ending of the light opera type sends people to their homes in a joyous mood, a mood which makes them feel they might like to go again sometime.

Realizing the need of this work in America, Marcella Sembrich, the famed operatic diva of Caruso days at the Metropolitan Opera House, now teaching at the Juilliard Graduate School, has expressed herself, "Opera Comique in the vernacular has long been one of the vital elements in the musical life of most of the important European communities. In America this phase of musical life has been conspicuous by its absence. Therefore I greet with enthusiasm the Little Theater Opera Company. Their productions both as to work of principals and ensemble are noteworthy for their excellence."

The Dean of the Juilliard Graduate School, Mr. Ernest Hutcheson, the eminent pianist, is most enthusiastic about this new universal idea and has appreciated it as a practical place for a number of the Juilliard Fellowship students. He says: "I have had the pleasure of seeing several of the productions of the Little Theater Opera Company this season and believe that its work is one of distinct value to the community. The recent performance of "The Chocolate Soldier" was of high artistic excellence and in every way delightful. In my opinion the enterprise deserves the cordial support of music lovers and public spirited citizens."

Frederick Jagel, the most recently successful of the young American tenors to sing leading roles at the Metropolitan Opera House, was one of the first to support this idea of home training, saying that if such companies had been in existence a few years ago that neither he nor Edward Johnson would have had to spend so many years abroad preparing for grand opera. He said: "I have always had a keen interest in the Little Theater Opera Company and in what it is doing not only for the young and worthy aspirants to the lyric stage but also to the service to an appreciative public. . . ."

The popular and artistic baritone of concert fame, Francis Rogers, one of the faculty of the Juilliard Graduate School, whose students have been in this New York Company, expressed his interest, "The New York public owes to the Little Theater



## WITHOUT A PENNY OF PROFIT

By Gretchen Dick

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Opera Company a large debt of gratitude. The Company has given performances thoroughly enjoyable from an artistic point of view. The enterprise deserves the generous support of all those who take pleasure in opera comique sung in English."

Marian MacDowell (Mrs. Edward MacDowell), wife of the great American composer, whose beautiful and interesting work for music and musicians has been exemplified in many activities, not the least of which is the well-known MacDowell Colony, hopes that the work of this new musical uplift will continue. She proclaims, "It would be difficult for me to adequately express my surprise and delight when I attended the performances of the Little Theater Opera Company this spring. I use the word "surprise" for I had not expected such really beautifully finished productions. The Company is doing a wonderful work, and it deserves every encouragement."

A broad expression of the need of spreading the plan comes from another teacher-member of the faculty of the Juilliard Graduate School, Madame Anna E. Schaen-Renee, who is responsible for many of our most successful vocalists. She declares, "It has been a great and gratifying pleasure to hear and see the Little Theater Opera Company perform opera comique—just what we need here. The natural American music is based on melody in the form of opera comique. The greatest and most idealistic impresario was Mr. Hammerstein, who very successfully produced opera comique but with foreign singers. Today the Little Theater Opera Company is producing opera comique with American singers, and I am convinced from observing the audiences at the performances—which include many of the well-known American names of subscribers to the Metropolitan and patrons of the arts—of their appreciation."

Frank La Forge, eminent pianist, teacher, accompanist, whose fame was first noted as an associate of Mme. Sembrich, is highly eulogistic in the attempt to universalize music in this country. He states, "An opportunity in which to praise the work of the Little Theater Opera Company gives me great pleasure. The work which they have accomplished is most praiseworthy and affords American talent a splendid outlet in which to express itself. Our country has a crying need for such organizations, and it would be invaluable to our singers if such opera could be established in all our large cities."

One of our most prominent musical lights, Emma (Cecilia) Thursby of vocal fame who is an ardent advocate of "making America musical" comes forth heralding the work, "I must congratulate you upon the success of your wonderful work with the Little Theater Opera Company. I was truly delighted with its beautiful work, especially in the performances of Bizet's "Djamileh" and of Bach's "Phoebus and Pan" and others I have been fortunate enough to hear. It is an excellent school which is very much needed in America for



LA ARGENTINA.

our young artist students who will be saved the trip to Europe and years of expensive working over there. It is just what they need. Hoping you will continue the good work with ever increasing results."

Yvonne de Treville, whose operatic successes in this country and abroad have proved to her the vital necessity of stirring this country into something very definite and active, is lending her moral and verbal support in saying, "Allow me to tell you with what intense satisfaction I have watched the progress of the splendid constructive work you have been doing in the Little Theater Opera Company. The artistic growth and development has been great and steady. The training of young singers by actual experience on the stage under such competent direction is of inestimable value to the aspirant for operatic—or indeed any appearance before the public. When your example is followed



all over the country we will approach the goal of popularizing opera in America and a very large share of the credit will be your due."

John Erskine, author, pianist, president of the Juilliard School of Music and internationalist, sees the light of musical development and advancement in this plan and says so: "I am glad to say that I believe deeply in the work the Little Theater Opera Company is doing. What pleases me especially is the fact that it is attempting opera on a modest and practical scale. No doubt there will be many American companies giving opera in English, but the greater the cost of their production the less likely they are to reach the people who perhaps would most enjoy their productions. I wish the Little Theater Opera Company the greatest success for the season."

The aim of the Little Theater Opera Company can best be summed up in this short expression:—

"The Little Theater Opera Company brings to the New York public the opportunity to enjoy a repertory of intimate opera, performed in our own language. This form of entertainment—opera comique—has long been popular in Europe. Believing that there is a definite place for opera in the Little Theaters of America, the sponsors of the Little Theater Opera Company hope that ultimately hundreds of cities throughout the United States will have their own local companies organized on the smaller scale of the many civic opera companies in cities all over Europe."

"During the first season of the Little Theater Opera Company, forty-one young singers made their debuts, eighty-four performances were presented in opera comique masterpieces at the Heckscher Theater in New York City and at the Brooklyn Little Theater; in "Robin Hood" by Reginald de Koven, "The Bat" by Johann Strauss, "The Merry Wives of Windsor" by Nicolai, in the American Premiere of the joint double-bill of Bizet's "Djamileh," and Bach's "Phoebus and Pan," the "Elixir of Love" by Donizetti and "The Chocolate Soldier" by Oscar Strauss."

"Not only will these future companies provide the public with the opportunity of hearing light and interesting operas and learning that opera in English is good, providing it is good English, but they will be able to do what the Little Theater Opera Company has started in New York now, giving opportunity to young American artists to obtain operatic experience in their own country. The old process may then eventually be reversed and America will be sending singers abroad for European operatic companies,—heretofore America has had to import operatic artists because of the lack of training in the United States. We will be able to have young singers who can be trained in this country and remain here. This will stimulate Europeans to learn our language and join our American companies. A great furtherance of art will thus eventuate, for America and Europe will then be on an equal footing and the exchange of artists will permit the breaking of the old tradition that Americans must go abroad to study."





# PERSONALITIES

## ACTIVITIES OF ARTISTS FROM OCEAN TO OCEAN



HARRIET EELLS, the attractive young soprano, will renew her appearances with the American Opera Company of the coming season, at the same time filling concert engagements as her itinerary permits. One of Miss Eells' characteristic achievements during the past season was to present an entire program of Schumann lieder at the Cleveland Museum of Art. Reviewing this recital, James H. Rogers, of the Cleveland Plain Dealer, wrote: "To the interpretation of them Miss Eells brought resources of voice and style that illumined and made convincing both text and music. She sang with fine intelligence and with sensitive understanding, and not only won the favor of her hearers, but held their attention alert from beginning to end." After Miss Eells appeared as soloist with the Milwaukee Arion Club she was adjudged by C. Panmill Mead as "An artist of the utmost refinement and impeccable taste. Possessed of a warm, sweet mezzo soprano, under splendid control, she sings with an evident delight in her art, and established a feeling of friendliness that in no way detracts from the dignity of her performance. In three Brahms songs, which she sang in excellent German, she succeeded in projecting a distant mood, and especially in the 'Sappische Ode' and 'Ständchen' found opportunity to display a middle register that is deliciously smooth and deep. Three Russian songs were perfectly attuned to Miss Eells charming methods, and three English ballads proved the versatility, tenderness and humor of this very fascinating young singer, whose stage presence is as piquant as her lovely art."

SIGISMOND STOJOWSKI is conducting his sixth consecutive summer class on the Pacific Coast, at the Moran School on Bainbridge Island, near Seattle. During the coming season there artists will all give New York recitals, and in addition I will present *Alix Young Maruchess* in her lovely programs of Viola and Viola d'amore. *Richard Hale*, baritone, *Erna Duncan* dancer, and several others in local recitals.

DAISY JEAN completed her fifth transcontinental tour this season, returning to the Pacific Coast territory of Mr. L. E. Behymer, who re-engaged her from her work under his direction last season. It is significant that Mr. Behymer is engaging Mlle. Jean again in 1930-31. Her unusual program of 'cello and songs at the harp, after the inevitable skepticism aroused in announcing it in new territory, was enthusiastically received, and pronounced a delightful variation from the standard type of recital. After her appearance on the Behymer Philharmonic Course in Los Angeles, on March 15th, Carl Bronson, critic of the Los Angeles Herald, wrote "To the

general audience, accustomed to regular concert presentations, there is a slight prejudice against the showing of too much versatility, but after hearing Miss Jean perform the Saint-Saens Concerto for 'cello this charming virtuoso rose instantly above the mere stunt classification to that of artist, and when she sang the question mark was entirely eliminated. Her voice is like the tone which she produces upon her 'cello, perfectly crystallized, and she sings with great understanding and warm-hearted zest. She held her hearers in the thrall of both instrumental and vocal phases and was encored for everything she did." After a summer in Europe, Mlle. Jean returns to this country for a very promising season, and will appear in recital in New York in the Fall.

THE FISK JUBILEE SINGERS make their first appearance in the Hollywood Bowl on August 10th, including in their program the striking setting of the 12th (121) Psalm, composed for them by Frank La Forge. Other California bookings for them at adjacent dates are the University of Southern California, Redlands Bowl, Pacific Palisades and several private engagements. Their summer is exceptionally busy, and they have been and will be giving concerts closely booked throughout the country until late in August. Prominent among the places where they are singing are the University of Missouri, University of Minnesota, New Mexico Normal Uni-

versity, and some thirty State Teachers' Colleges. They are re-engaged to sing with the Detroit Symphony Orchestra this coming season, an immediate result of their success in two concerts with that same orchestra in Detroit last season. They sang with equal success in Europe with the Colonne Orchestra and Societe Philharmonique of Paris, during an extensive tour covering the entire year of 1928. That was their fourth tour of Europe, where they are as well known and highly regarded as they are in this country. They and their predecessors have sung before royalty since Queen Victoria. Prominent musicians of both continents have endorsed them, and at their concerts many musicians of note are always seen. Walter Damrosch has written of them: "Their purity of intonation, and the exquisite way in which the voices blend with and into each other is truly remarkable, and I think they are doing a real service to music in our country in interpreting the old songs of the colored people in so perfect a manner." The Fisk Jubilee Singers, who incidentally were the originators of the name "Jubilee," will appear on the Town Hall regular course during the coming season, and in addition will give a public recital at Town Hall in the Fall.

ENA BERGA, the coloratura soprano whom Herman Darien, the eminent Chicago critic pronounced "Remarquable," sails in August for Europe, making her debut next October in "Lakme" at the Theatre Royal Francais of Antwerp, where she is engaged for prima donna roles during the coming season. During the past season Miss Berga has sung extensively in recital through the East, including two appearances in Havana, and everywhere she has been acclaimed as having an extraordinary voice and consummate musicianship.

### LA FORGE-BERUMEN STUDIOS

The La Forge-Berumen Studios presented another of their weekly studio recitals on Thursday evening, July 11th. Elizabeth Andres, contralto, was heard to advantage in two groups of German and one in English. She possesses a beautiful voice of wide range. It is of exceptional evenness, from her low sonorous tones to the very top of her register her production is easy and flowing. Miss Andres sang with much feeling and excellent musicianship. Sibyll Hamlin gave her fine support with artistic accompaniments. Vera Ragaini, pianist, gave two groups with musical understanding and interpretative ability far above the average. Miss Ragaini's technical equipment was of the best and plainly showed the results of excellent training and intelligent study. Encores were the order of the evening.



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# RAVINIA ENJOYS GALA SEASON

## LOUIS ECKSTEIN TELLS OF JULY PLANS

EVER since Mr. Eckstein made the first announcement of his plans for the Ravinia Opera season of 1929, the music lovers of this community have been looking forward to the presentation of "La Rondine," the Puccini opera which is to hold an important place among Ravinia's novelties this year. This work, which was the last Giacomo Puccini was able to complete before his death a few years ago, was scheduled for Ravinia on Tuesday night, July 16, with Mme. Lucrezia Bori in the principal soprano role and with Edward Johnson opposite her as Ruggero. Miss Florence Macbeth will have the sourette part of Lisette, and Armand Tokaty will be cast as Prunier. It is a lengthy cast which unfolds the gripping story of sacrifice Puccini has utilized as the basis of this work, and many Ravinia favorites will appear in it, for in addition to those mentioned above, Louis D'Angelo, George Cehanovsky (Giordano Paltrinieri, Paolo Ananian, Margery Maxwell, Philine Falco and Gladys Swarthout all have important parts. There will likewise be brilliant ballet headed by Miss Ruth Page and Edwin Strawbridge, and Gennaro Papi will be the conductor.

No opera of recent years has been more successful than "La Rondine" and although it has been heard in this country only at the Metropolitan in New York, it created a furore in musical circles. Mme. Bori sang the same part during the New York presentations of this work that she sang at Ravinia, and this role has been acclaimed by the critics as being one of the finest in her long list of parts. In it she has ample opportunity for that characterization for which she is famous.

Six operas unheard this season—the double bill of "Pagliacci and Cavalleria Rusticana" makes two of these—two repeat performances by reason of popular demand and the first of the Ravinia series of national concerts—such was the program outlined for Ravinia during the week beginning Sunday afternoon, July 14. Then too, there is the regular concert for the children on Thursday afternoon, July 18, and these concerts are of vast importance for the thousands of juveniles that attend them.

"An afternoon of French Music and French Composers" will be featured on Sunday afternoon, when an elaborate pro-

gram will be given in observance of Bastille Day, which is the great national holiday of the French nation. Count de Ferry de Fontnouvelle, French consul for Chicago, will be the guest of honor on this occasion. The program of the afternoon will be divided into two parts, the first being presented by the Chicago Symphony Orchestra, under the direction of Eric DeLamar, and having Alfred Wallenstein, cellist, as soloist. The second half of the program will be given by La Chorale Francaise de Chicago, one of the city's best known singing societies, under the direction of Charles LaGourgue. French music will be featured both by the orchestra and the choral society, the orchestral numbers including works by Berlioz, Chabrier, Saint-Saens, Lacombe and Massenet. Jacques Gordan, violinist, will play the solo part of Saint-Saens' "The Deluge." Mr. Wallenstein's cello solo group will include "Chanson et Pavanne" by Couperin-Kreisler, "Chant du Menestrel" by Glazounov, "La fille aux cheveux de Lin" by Debussy and "Pierrot No. 3" by Boulanger. Just before the intermission, Leon Rothier, French basso of the Ravinia Opera forces, will sing "La Marseillaise" with orchestral accompaniment.

La Chorale Francaise de Chicago will present four groups of songs ranging from some of the historic folk tunes of ancient France to "America's Marseillaise" which was composed recently by Mr. LaGourgue. Miss Kate Berkman, soprano, will sing "L'Etoile Fee" as a solo, and "Les Norvegiennes" by Delibes, will be sung by a choir of women's voices. Miss Xenia Weicher will be accompanist for the Chorale.

The spirit of the afternoon will be continued Sunday evening, Mr. Eckstein having arranged a performance of Gounod's French opera, "Romeo et Juliette" for this occasion, with Mme. Yvonne Gall, French soprano, in the role of Juliette. Edward Johnson will appear opposite her as Romeo. Leon Rothier, French basso will have his accustomed role of Friar Laurent, while Desire Defrere, French baritone, will be Mercutio. Others in this cast are Miss Maxwell, Miss Correnti, Mr. Paltrinieri, Mr. D'Angelo, Mr. Ananian and Mr. Derman. Mr. Hasselmans will conduct.

The double bill of "Pagliacci" and "Cavalleria Rusticana" will be given as

an extra performance on Monday night, July 15, with exactly the same cast for "Pagliacci" and with one exception, the same for "Cavalleria Rusticana" as those heard at the opening of the season last year when, at the last minute it became necessary to change the initial bill, substituting these operas for "The Masked Ball" which had been announced weeks in advance. But "Pagliacci" and "Cavalleria Rusticana" are ever popular with opera patrons the world over and there is reason to know that they will be received with the same enthusiastic appreciation that greeted them on the opening night of the season which has gone before.

For "Pagliacci," Miss Queena Mario will appear as a guest artist, singing the role of Nedda, while Giovanni Martinelli will have his inimitable role of Canio in which he sings the famous "Lament." Giuseppe Danise will be cast as Tonio and will of course, sing the Prologue while George Cehanovsky will be Silvio and Giordano Paltrinieri will be Beppe. Mme. Elisabeth Rethberg will be cast as Santuzza in "Cavalleria Rusticana," this being a role of which she is especially fond and which she sang for the first time in her career at Ravinia a few seasons ago. This part contains all of those dramatic possibilities for which Mme. Rethberg is so splendidly endowed and its arias likewise require that lyric quality which she possesses in abundance. Mario Chamlee, is to be Turridu, one of the best roles in repertoire of this popular tenor and Mario Basiola, baritone, will be Alfio. Miss Swarthout will appear as Lola and Miss Correnti as Mama Lucia. Gennaro Papi will conduct both operas.

Tuesday night, July 16, brought the long awaited opera, "La Rondine" in which that favorite of later day Italian composers, Giacomo Puccini, reveals himself in a new mood. The title of this work means "The Swallow" which is applied figuratively to Magda, the favorite of a wealthy banker, who despite the luxury that her unsavory alliance has brought her, still dreams of her innocent youth and of the poor young student who was her lover. In her heart there burns the desire that another love of this kind may come into her life and that through it she may find that happiness which wealth cannot buy. So Magda throws aside the luxurious garments to which she has





grown accustomed and dons those of a poor girl.

"No one will recognize me now," she says to herself as she regards her vision in a mirror, and thus disguised she goes forth to seek a love that is a real love instead of the flattery which her wealth has brought her. It is then that she meets Ruggero, who, like her youthful lover, is a poor student. Their attraction is mutual and Magda agrees to go with Ruggero to Nice, where, once married, they can live in peaceful poverty. Ruggero writes his parents asking their permission for his marriage and receives a reply to the effect that if Magda is pure and good, they shall be glad to welcome her as a daughter. But Magda knows that she is not the girl Ruggero believes her to be. She loves him too much to deceive him throughout life, and so, moved by the spirit of sacrifice, she flees the happiness that is within her grasp and goes back to her old life.

Puccini has interpreted this story with a colorful score which is typical of this composer when here reveals life through the means of tone. And as Magda, Mme. Bori has a role that might well have been written to her order. She omits no details that will serve to set forth the character of Magda as it is, and one needs no knowledge of Italian to grasp the emotions by which this girl is swayed. Edward Johnson has an equally dramatic part as Ruggero and Armand Tokatyan will make his first appearance of the season in another important tenor role—that of Prunier. And as this opera calls for two tenors, it likewise demands two sopranos, and Miss Florence Macbeth will be heard as Lizette.

Massenet's "Thais" will be the offering on Wednesday night, July 17, this being the first time this season this work has been presented. It was in the title role of "Thais" that Mm. Yvonne Gall made one of her early appearances at Ravinia as a guest artist two seasons ago and in which she has achieved many triumphs since. "Thais" is typical of the fairly modern French school of composition, a school in which Mme. Gall has been carefully trained in the opera houses of Paris. Giuseppe Danise has a splendid part in this opera, that of Athanael, in which the splendor of his voice is utilized with full effect. Others in the cast are Mr. Mojica, Mr. D'Angelo, Mr. Cehanovsky, Miss Swarthout, Miss Maxwell and Miss Falco. Mr. Hasselmanns will conduct.

The children's concert on Thursday afternoon, July 18, will consist of a program by the Chicago Symphony Orchestra under the direction of Mr. DeLamarter, who will explain the numbers played. This will be followed by an entertainment in which Charles Ullrich, mimic and ventriloquist; Micky and Harold, youthful dancers and Frankie, the boy accordionist, will appear. Children twelve years of age and under are admitted free to these concerts. Reserved seats are free for everyone.

Thursday night, July 18, will bring a repeat performance of "Andrea Chenier" Mme. Rethberg and Giovanni Martinelli again in the roles of hero and heroine and with Giuseppe Danise as Gerard. As Madeleine in this work, Mme. Rethberg has a triumphant part while Mr. Martinelli is perfectly cast in the title role.

Others in the cast are Mme. Bourskaya, Miss Swarthout, Mr. Mojica, Mr. DeFrere, Mr. Cehanovsky, Mr. D'Angelo and Mr. Ananian. Mr. Papi will conduct.

"La Vida Breve," Da Falla's unusual and colorful Spanish opera, which was introduced into the Ravinia repertoire during the season of 1926, will be presented for the first time this year on Friday night, July 19, and it goes without saying that Mme. Lucrezia Bori will be heard as Salud, the Spanish gypsy girl whose love turns to tragedy when she discovers the deceit of Paco, the young dandy to whom she has given her heart. There is no more exotic role in the whole of opera than this, and no artist could interpret this role more faithfully than does Mme. Bori, who, being of Spanish birth, has a perfect knowledge of all classes of Spanish people. Jose Mojica, who like Mme. Bori is of Spanish blood, will appear opposite the soprano on Paco, an outstanding role. Mme. Bourskaya will be heard as the Grandmother, a splendid character part, and Louis D'Angelo will be Uncle Sarvaor. Others in the cast are Miss Falco, Mr. Paltrinieri, Mr. Cehanovsky and Mr. DeFrere. Ruth Page and Edwin Strawbridge head the ballet. Mr. Hasselmanns will conduct. Owing to the shortness of this opera it will be preceded by a concert given by the Chicago Symphony Orchestra under the baton of Mr. DeLamarter. The program will be devoted largely to solo numbers, Jacques Gordon, violinist; Alfred Wallenstein, cellist and Joseph Vito, harpist, all being heard.

The orchestral numbers will include the Capriccio Espagnole by Rimsky-Korsakoff, and Jacques Gordon, violinist, will play the Meditation from "Thais." Mr. Wallenstein's cello solo will be "Kol Nidrei" by Bruch and Joseph Vito, harpist, will be heard in the intermezzo from "Cavalleria Rusticana."

"La Tosca" another of Puccini's most representative works which has not been presented at Ravinia this season, will be given on Saturday night, July 20, with Mme. Gall in the name part, Giovanni Martinelli as Cavaradossi, Giuseppe Danise as Scarpia, Vittorio Trevisan as the Sacristan, and Louis D'Angelo as Angelotti. Mr. Ananian and Mr. Paltrinieri complete the cast. This opera, based on Sardou's great play of the same name is dramatic throughout and offers splendid opportunities to the artists cast in its various roles. Mme. Gall is splendidly equipped as the heroine of this work, while Giovanni Martinelli is outstanding as its hero. Magnificent arias are woven into the action and all in all, "La Tosca" is the sort of opera which is exceedingly popular. Mr. Papi will conduct.

Efforts are being made by the Ravinia management at present to induce late-comers to be on time for the opera performances. There seems to be some misunderstanding on the part of many as to what time the Ravinia performances begin. The regular time for lifting the curtain, Mr. Eckstein says, is 8:15 p.m. and that the audiences may be in their seats before that time a bugler now sounds the assembly call by way of notice.

The second of the series of national concerts will be given at Ravinia on Sun-

day afternoon, July 21, and will consist of "An Afternoon of German Music and German Composers." The program to be given by the Chicago Symphony Orchestra under the direction of Eric DeLamarter will include works by such celebrated German composers as Beethoven, Mendelssohn, Mozart, Handel, Wagner, Goldmark and Weber-Weingartner. Jacques Gordon, violinist, will be the soloist on this occasion playing "The Prize Song" from "Der Meistersinger" by Wagner; "Waltz in E minor" by Brahms-Gordon and "Contra-dances" by Beethoven-Elman. The guests of honor will be Mr. W. Schueller, German Consul for Chicago, and Dr. Herman Schmid-Krutine, vice-consul. Mr. Schueller will speak. The opera performance in the evening will be Richard Wagner's "Lohengrin" with Mme. Rethberg, Mr. Johnson, Mme. Claussen, Mr. Cehanovsky, Mr. DeFrere and Mr. D'Angelo in the leading roles. Mr. Hasselmanns will conduct.

#### MORE "VACATION INTERRUPTIONS" FOR CROOKS

Richard Crooks, now summering in the mountains of Pennsylvania prior to sailing for Europe for an extensive fall tour there, will again "interrupt his vacation" to sing at a private musicale in Newport, R. I., on July 17 at the residence of William Fahnestock. Other "interruptions" for the tenor include a broadcasting engagement from New York, Pittsburgh, Pa., and Buzzards Bay, Mass. A tenor whose season never finishes—it would seem.

#### GIUSEPPE RADIELLI, TENOR, COMES FROM MILAN

Giuseppe Radielli, engaged to sing the role of Radames in the open-air production of Verdi's four-act opera, "Aida," at the Polo Grounds, 115th Street and Eighth Avenue, Saturday evening, July 27, comes directly from an engagement at La Scala, Milano, where he has been appearing under the baton of Toscanini for several seasons, singing many of the leading dramatic roles.

Radielli's voice is said to be one of brilliancy and power, also possessing other qualities which bring near to one the singing of the most famous and beloved tenors of the past. The newcomer's extensive repertoire, eminently artistic character and engaging stage personality comprise claims that place him in the world's operatic field. In his ten years' artistic career Radielli has sung in the most important opera houses of the world, which, besides La Scala, Milano, include the famous Teatro Colon, in Buenos Aires; Covent Garden, London; the Royal Opera, Madrid; the Imperial Opera, Moscow, and the Royal Opera, Vienna. The tenor's more recent performances, Toscanini conducting, were at La Scala, in the operas Aida, La Gioconda and Il Trovatore. He comes to America for the express purpose of singing the Verdi opera at the Polo Grounds, but prominent Italian interests are busy with plans to keep the singer in this country, at least until he can be heard in other operas to be staged in-doors early in the Fall. Radielli is to return to Milano where he is booked extensively for next season.

## DELTA OMICRON MUSICAL SORORITY

(Continued from page 13)

ter houses or studios or club rooms, for the use of the members.

The sorority has many and varied philanthropic interests. Scholarships were given during the past year by the Cincinnati Alumnae Chapter, in Cincinnati; at the Eastman School of Music; and Michigan University and Bush Conservatory of Music. At Denison University, Granville, Ohio, the sorority is furnishing a hospital room in memory of Helen Whistler, for whom the new College Hospital was donated by her parents.

A studio was built, furnished, and permanently endowed for its upkeep and proper maintenance at a cost of five thou-

sand dollars in the MacDowell Colony at Petersborough, N. H. An annual fellowship amounting to twenty-five dollars weekly, which pays the expenses of a worthy, recommended artist, is given during the summer months at the MacDowell Colony.

The sorority has a national endowment fund, and has established and sponsors a student loan fund given through the National Music League; an annual scholarship is given by the national board to successive chapters.

Delta Omicron is to build a National Club House in New York City in the near future.

Conventions are held biannually, the place chosen by the national board. The last two in 1927 and 1929 were at the Edgewater Beach Hotel, in Chicago. The national board is the hostess.

The Wheel is the official organ of the organization and is published four times during the school year. It was named by Constance Cheney Cox of Delta Chapter, and was first published in 1915. Other publications of the sorority are the directory, song book and history which are published biannually. Annual publications are the chapter book, prospectus, constitution and by-laws, and secret issue.

\* \* \*

Announcement has been made of the complete list of guest conductors for the St. Louis Symphony Orchestra next season. E. Fernandez Arbos, the eminent Spanish conductor, will come to open the season and remain until the Christmas holiday, rehearsing the first two weeks of his stay and conducting seven pairs of symphony concerts. Bernardino Molinari, who was introduced to America by St. Louis when over a year ago he accepted the invitation of the Symphony Orchestra to act as guest conductor for a number of concerts, will then come to conduct two pairs of concerts in January. Georg Szell, chief conductor of the Staats-Oper in Berlin, will then come on his first visit to America at the invitation of the Orchestra to conduct four pairs of concerts from January 20th to February 16th. Eugene Goossens will then conduct five pairs of concerts which brings the season to a close on March 30th.

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## SUMMER SYMPHONIES IN SAN FRANCISCO

By Marjory M. Fisher

SAN FRANCISCO, July.—The Summer Symphonies and their attendant array of stellar conductors are of chief interest at the moment. Bernardino Molinari opened the series, both in Hillsborough's Woodland Theatre and San Francisco's Civic Auditorium, impressing by virtue of his refined musicianship.

The San Francisco programs, unfortunately, are less interesting and less stimulating than those which Hillsborough is drawing. And it is all because of the radio—so I am told. Our concerts are being broadcast, and therefore we must endure novelty-less programs such as Molinari gave at his first concert:

Fingal's Cave Overture . . . . . Mendelssohn  
Symphony No. 7 . . . . . Beethoven  
Don Juan . . . . . Strauss  
Prelude to "The Mastersingers" . . . Wagner

Hillsborough's fare was more intriguing, containing, as it did, Albert Gasco's "To the Source of the Clituno" and Vivaldi's "Autumn," which Mishel Piastro won praise for his violin solo.

Molinari gave Moussorgsky's "Night on Bald Mountain" for his second concert in both places, and standard works by Handel, Debussy, and Dukas. Henri Deering, pianist, was soloist in the Franck Symphonic Variations. He played well. Debussy's "Afternoon of a Faun" received the outstanding orchestral performance at these concerts.

\* \* \*

Those who have the courage to give debut concerts in the early summer must have the courage of their convictions, as the public is seldom interested in post-season recitals by unknown artists. It was therefore nothing short of astonishing to discover a pianistic genius during the month of June. Gunnar Johansen came from Denmark for a brief visit.

Some wise person decided that he should give a concert while in the city. And he

did, under Peter D. Conley's management. The program was stupendous: Liszt's "Wien und Klagen"; Bach-Busoni's "Ich ruf' zu Dir," "Nun freut euch liebe Christen" and three minutes; Philip Emanuel Bach's "Rondo"; Scarlatti's B minor, F minor and C major sonatas; Schumann's Etudes Symphoniques; twelve Chopin Etudes; Dohnanyi's "Capriccio"; three Impromptus of the pianist's own composition; and Strauss-Godowsky's "Artist's Life."

Before the first number, the large audience knew the pianist was one of first rank. The first half of the program convinced them that the artist was one of stellar rank. A beautiful tone, refined style, appreciation of stylistic values, and the usual technical and mental attributes of the artist are indisputably Johansen's.

\* \* \*

The Stradivarius Quartet, which has been playing a summer series at Mills College, came across the Bay to play under Pro Musica's sponsorship in the St. Francis Hotel. The program was not the modernistic type usually favored by the sponsoring organization, but the Beethoven C Minor Quartet and Schumann's Quintet, in which Messrs. Wolfsohn, Pochon, Moldavan, and Warburg had the assistance of Henri Deering (who also contributed a group of piano solos), gave keen delight to the auditors. All performers were accorded critical commendation.

Alfred Hertz returned from his tour with the Los Angeles Philharmonic minus twenty pounds of avoirdupois, but with his enthusiasm undiminished. He found that the general public's interest in symphonic music is growing by leaps and bounds.

"The response to complicated programs in the remotest towns, where a symphony orchestra was a distinct novelty overwhelmed me," said Mr. Hertz, "until I found that through the phonograph records, and the radio broadcasting of the

Francisco Symphony two years ago, and even through a motion picture in which I had a part, the public everywhere we went was quite familiar with my work and, therefore, of course, with the music we were playing. Music, at least, of all the arts, need not fear mechanics. For every new device for spreading the knowledge and appreciation of music, thousands of new members of the great cult of music lovers are added to the potential audiences. Sincerely I believe that the great mass of people who do not know good music need only to be given a chance to hear it, and sooner or later they will demand the best." soon or late they will demand the best."

Mr. Hertz conducts the next summer symphony programs, and will be followed by Eugene Goossens, Bruno Walter, and Ernest Bloch.

\* \* \*

A unique opportunity is being offered to persons interested in choral conducting by Dr. Hans Leschke, conductor of our Municipal Chorus. He is offering members of the municipal organization a course in the general technique of the baton with an introduction to the special problems of choral conducting. The instruction is gratis, all expenses in connection with the Municipal Chorus being borne by the city government.

### LA FORGE-BERUMEN STUDIES

Pupils from the La Forge-Berumen Studios presented the first of a series of programs over station WJZ on Friday, July 12th, at three-fifteen. Anita Atwater, a soprano possessed of an excellent radio voice, opened the program and gave great pleasure with a group of Norwegian and Italian songs. Miss Atwater sang with deep feeling and Phil Evans, her accompanist, cooperated with her to the fullest extent. Vera Ragaini, pianist, was heard in a group of well-known selections. Miss Ragaini's technique is distinct and accurate, making her radio work especially effective.

\* \* \*

Stella Wrenn, contralto, was heard in recital at Cranford, N. J., on Wednesday, July 3rd. Miss Wrenn is a pupil of Frank La Forge. Bertha Hagen accompanied Miss Wrenn.

\* \* \*

Frank Sheridan, American pianist, has completed his plans for his forthcoming European debut, next Fall, in Vienna with the Philharmonic Orchestra. Among the cities in which he will be heard in concert are Vienna, Berlin, London, Paris, Rome, Milan and others. In all he will play twenty concerts in six weeks, returning to America in time for his New York concert in Carnegie Hall on next January 13.

### OBITUARY

The many friends of Mr. and Mrs. Lawrence J. Munson of Brooklyn were greatly shocked to learn of the death of Mrs. Munson two weeks ago in an automobile accident at Garden City.

Mrs. Munson was, together with her husband, a director of the Munson School of Music, and very active in educational and philanthropic work.

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## THE BIRTH OF A CHORUS

By Harvey Officer

BY an English-speaking person, a performance of Handel's "Messiah" can hardly be regarded as a novelty. Indeed most of us would do almost anything to avoid having to listen to its lengthy arias and too-familiar choruses. We have heard the "Hallelujah" sung by uncertain boy-choirs or by mammoth open-air choruses; we have heard coloratura sopranos venturing on "Rejoice greatly" and unwieldy basses trying to master "Why do the nations." The net result has been a strong resolution never again to enter a music-hall where the "Messiah" was imminent.

But in Paris the masterwork of Handel is a novelty. A generation has passed since its last production there, and even that was the incomplete version usually sung in our own concert halls. Consequently, when the announcement went forth last autumn that the "Choeur Philharmonique de Paris" would sing the "Messiah" in June, in "audition integrale," and with the original orchestration of Handel, it should have caused quite a sensation in musical circles.

As a matter of fact it didn't. No one knew what the Choeur Philharmonique was, nor who was its conductor. Still less was the Paris world concerned about Handel. Parisians knew opera well enough, and can sing or whistle whole arias and choruses from the works of Gounod or Massenet. But oratorio is another matter. In Germany, in England and especially in Switzerland, almost every town has its musical society which sings oratorios year by year and knows Handel and Haydn as well as Coleridge-Taylor and Edward Elgar, Honegger and Franck. In Switzerland, every year, there is a great music festival in which choruses from all

the cantons compete for a prize. The Swiss who have their home in Paris are so enthusiastic in their preparation for this event that their rehearsals are often held at five o'clock in the morning in order that all members may be able to attend. But Parisians have no such enthusiasm for the hard work of chorus rehearsals.

The posters which announced the new choral organization made appeal precisely on the ground that Paris ought not to be alone among the capitals of Europe in possessing no chorus of amateurs. They also stressed the special sort of pleasure which can come to those who give themselves to the work of chorus-singing. And they demanded, as the most important qualifications for such work, enthusiasm sufficient to carry one along to steady weekly attendance at rehearsals.

The response was immediate, — and transitory. Pleasure-loving Parisians, who liked music, came to rehearsals and found themselves involved in hard work. They grew tired. It seemed impossible to learn the twenty-six choruses of "The Messiah." There were nights when only six or seven people turned up at rehearsals. Sometimes no tenors appeared; sometimes no altos. But never was a rehearsal called off. With the few who came a tradition began to be established.

Slowly through the winter other men and women, of greater perseverance and capacity for work, came to take their part, and so the "Choeur Philharmonique de Paris" was born. When the present writer arrived in Paris early in May some sixty persons were attending rehearsals.

Yet, even then, three weeks before the announced date of the concert, the attempt seemed quixotic. Mistakes were still being made; eyes were still fastened on the notes and not on the beat of the conductor;

attack was still wavering and inexact. Friends began to express to one another their doubts about the concert, contriving by various indirect ways to communicate their forebodings to the conductor himself. They suggested a postponement; another year of work; the "Messiah" was so vast a thing; why not give a part only. But none of this criticism came out into the open and none of it had the least effect upon Ernst Levy, the conductor. It merely left him with the burden and responsibility upon his shoulders alone. He went on in spite of unbelief, seeing, as others could not, that his work was nearly done.

The day came when chorus and conductor met with orchestra and soloist for a rehearsal at the Salle Gaveau. Then, quite suddenly, these amateurs of music, many of whom had never before sung in any choral organization or even thought of themselves as singers, found that a miracle was being accomplished. They stood up to sing the first chorus,—"And the glory of the Lord shall be revealed." For the first time they felt the strong support of the strings and oboe and organ upholding their voices. The beat of the conductor, his ever familiar movement to which they had grown accustomed in the cramped quarters of rehearsal rooms showed itself as the very incarnate and irresistible spirit of their music, and they sang as they had never sung before. It was not only the "glory of the Lord" that was revealed, but the glory and joy of being able to sing freely and surely the magnificent music which George Freidrich Handel had written two hundred years before. They looked at each other in amazement. The hard-boiled players of the Conservatory Orchestra were stirred out of their professional apathy.

"What is this chorus?" one of the violins whispered to the first line of basses. "Are they Parisians?"

The rehearsal went on. Once or twice, when familiar parts of the music were



A FLASHLIGHT ON ANY STEAMSHIP PIER AS SOME OF OUR OPERA STARS ARRIVE IN LA FRANCE.



begun, the orchestra found that they were playing under a man whose rhythm could not be taken for granted. This was to be no conventional rendering of music grown stiff and unlovely through too hasty production by careless organists. The beat was alive, changeful and deeply expressive. When the great "Hallelujah" was reached, that enormous climax of the second part, the orchestra was again surprised into comment. How many times they had heard it sung almost without change of tempo. How many times the repeated Hallelujah of its climax had been done so heavily, so stupidly, that one could see no reason for the sudden pause before the last Hallelujah was sung. But this time, when the sopranos came to the final statement of "King of Kings and Lord of Lords," there was an accelerando which carried the whole ensemble to such a speed that a larger rhythm emerged, a rhythm which demanded just precisely that exact number of Hallelujahs and that needed inevitably the magnificent pause before the end.

Thus it happened that on June fifth the Choeur Philharmonic de Paris sang the "Messiah" at the Salle Gaveau before a small, surprised and finally enthusiastic and cheering audience. It was, of course, a tour de force. It was the musicianship, the masterly personality of the conductor, Ernst Levy, which carried soloists, orchestra and chorus to a triumphant conclusion of the winter's work. With this as its first great accomplishment, the work will go on, and Paris will have a chorus able to take its place among the great choral organizations of Europe.

## ST. LOUIS MUNICIPAL OPERA OPENS

By Susan L. Cost

THE opening of the eleventh season of the Municipal Opera was of unusual importance primarily from the fact that the cast is the best general cast assembled for presentation to the public. It is simply excellent. Besides that the stage direction has taken on a timing that allows for no waits or lagging in production, a thing of utmost importance in any stage production but particularly in one of such large proportions where entrances and exits have to be exactly timed or the actor finds himself making a lone and silent walk of practically half a city block in full view of a waiting audience, before he arrives at center stage. This is all adequately taken care of this year. It has not always been so.

The Municipal Opera is undoubtedly an institution of rare value in St. Louis with its vast open air stage equipped with amplifiers that carry the least sound not only to the 8,150 pay seats, which are priced within reach of the majority, but to the farthest of the free seats, 1,600 of which are in the rear. The cast includes singers of wide experience who work as though they loved it and who are already taking an important place in the admiration of the operagoers. Eva Clark is the prima donna soprano; Alice Mackenzie, ingenue soprano; Grace Yeager, contralto; Sybylla Bowhan, soubrette; Roy Cropper, tenor; Pierre White, baritone; William C. Gordon, basso; Florenz Ames, principal comedian; William

J. McCarthy, second comedian and Trueman Stanley, juvenile. This cast is supported by Sara Andrada, David Andrada and certain members of the chorus. The stage director is Fred A. Bishop and the musical director is Vittori Verse. The chorus has always played an important part in the Municipal Opera productions as it is made up of St. Louis girls and boys trained in the Opera's own chorus school. This year's group is of unusually fine talent and ability.

The opening opera was "The Love Call" based on Augustus Thomas' famous play "Arizona" and adapted to Sidney Romberg's music by Harry B. Smith and Edward Locke. The weather, a most important factor in open air production, was favorable and there was a record attendance for any opening week. The second offering was "The Student Prince" with book by Dorothy Donnelly and music by Sidney Romberg. Its romantic story and tuneful music are drawing even greater crowds than last week. Roy Cropper played the leading role for several years in one of the companies of "The Student Prince" and his beautiful singing and splendid acting in the present production has set a high mark in interpretation. The "Kathie" of Alice Mackenzie is worthy of particular comment for its radiance, innocence and fresh voiced singing. The stage setting were most effective and the orchestra excellently handled.



A SAD SCENE IN THE OLD GERMANIC GARDENS AS STAGED IN "AFTER DARK," OR "NEITHER MAID, WIFE NOR WIDOW," STILL PACKING THE OLD RIALTO THEATRE IN HOBOKEN.

## HOLLYWOOD BOWL OPENS EIGHTH SEASON

By Hal D. Crain

LOS ANGELES, July.—The Hollywood Bowl inaugurated its eighth season on the evening of July 9, when some 16,000 persons applauded Barnardino Molinari in the first of the series of thirty-two concerts. It was the most auspicious opening the Bowl has yet experienced, and augurs well for the ultimate success of the season. With three conductors chosen, instead of the eight or nine in previous seasons, the artistic goal is certain of attainment, leaving only the subject of an even balance sheet as the chief concern of the management. The erection of a permanent shell at a cost of \$25,000 has added to the total for the season, swelling the budget to some \$135,000, or \$10,000 more than last season's demands. Since the pre-season campaign fell \$5,000 short of that of last summer, the money question is likely to remain an enigma for some time. Molinari took the reins in his own hands on the first night and struck a pace that should keep his successors from sleeping at their posts when their turns arrive. Beginning with the Corelli suite for strings, op. 5, the program included Beethoven's first, two numbers by Mule. A Night at Taormina and the Organe Bilmon from the suite, Songs of Italy; the Scherzo from Tchaikovsky's Fourth Symphony, and Respighi's Pines of Rome. The balance of the various sections of the orchestra, precision and nestly turned phrases in the Beethoven work betokened the hand of a master at the helm, and brought the leader a fine ovation before the intermission. The Mule numbers were new and proved an interesting contribution, without establishing any particular claims for greatness. In the second episode, a voice part mingles with the instrumental harmonies, adding a characteristic and colorful touch. Mme. Molinari sang the part. The familiar Respighi number proved the most effective of the evening, partly because of the setting and also because Molinari evidently feels a kinship with the spirit of the work and is able to exact every ounce of vitality from its measures. The orchestra met the exacting demands of the indefatigable leader and disclosed anew that this body

of players is one of exquisite timbre and responsiveness when it is commanded by a master.

To Alfredo San Malo of Panama fell the honors of being the first soloist of the season, playing the Lalo Spanish symphony on the second evening of the season. He proved a worthy musical ambassador from our Latin America and drew a fine response from a large audience that included many from the Mexican and other Latin countries. His tone is finely spun, but of good carrying power and carried well to the farther reaches of the Bowl. There were few lapses in intonation and his musicianship was shown to be of a high order. Molinari gave a thrilling exposition of his prowess in Strauss' Don Juan. This exotic knight has been the inspiration of some of Strauss' finest measures, and the challenge was fully met by the leader and his band. Beethoven's Leonore No. 3 and Mendelssohn's Overture to Fingall's Cave completed the program.

The third concert brought forward a new baritone, Max Panteleieff, as soloist, singing two arias from Borodin's Prince Igor. Vision fugitive from Massenet's Herodiade and Moussorgsky's The Flea as an encore. The singer makes a fine appearance and has a voice of natural endowment, but its use is marred by tremolo. The Russian numbers made a deep appeal. The

baritone had the assistance of Molinari at the piano in his several encores. The orchestral program included Mozart's symphony in D (Haffner), a transcription of ancient dances for the lute by Respighi and a brilliant operatic overture, Cleopatra, by Mancinelli. The players gave a good account of themselves under the dynamic leadership of Molinari, and greatly pleased the audience of 10,000 listeners.

The general interest in Bowl affairs is the result of a well planned publicity campaign, which is being furthered by Sarah Ellen Barnes in her radio talks over station KFI. Miss Barnes also reviews the week's programs every Tuesday in the auditorium of Barker Bros., who are sponsoring the radio programs.

A program of outstanding excellence was that given by Harriet Ware and assisting artists before the Friday Morning Club on June 28. It was Miss Ware's first visit to the Coast, and her coming had aroused keen interest in musical circles. The program of her works included soprano solos, sung by Mary Teitsworth; tenor songs by Dr. Carl Omeron, and ensembles, presented by the Madrigal Octet. The chief number was the ballet music and final scene from the opera, Undine. Mrs. Hennion Robinson assisted Miss Ware in the accompaniments. The composer was given a cordial reception and has made many friends through her compositions.

Among the summer visitors are Rudolph Reuter from Chicago, who is holding his annual summer class at Birdienn McNamara's Westlake School of Music. Mr.



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Alberto Jonas is also another pianist arrived for master classes. This is Mr. Jones' first class on the Coast, and many have availed themselves of the opportunity to study under him. Mr. and Mrs. Jonas were honor guests at a recent reception given by Hattie Mueller.

Lazar S. Samoiloff was a recent visitor to Los Angeles, and was the honor guest at a luncheon given by the Wiley B. Allen Company. Mr. Samoiloff is announced for a six weeks' course of master classes, beginning September 3. It will be under the management of L. E. Behymer.

HAL DAVIDSON CRAIN.

## DELTA OMICRON MUSICAL SORORITY

Delta Omicron national musical sorority was established September 9, 1929, at the Cincinnati Conservatory of Music by Hazel Frances Wilson (Bowsman), Mabel Dunn (Hopkins), and Lorena Creamer (McClure). At the time of founding, it was not known that any other such national musical organization existed. It was incorporated December 13, 1909, by the three mentioned, and Adah Appell (Murchell), Mae Cheneweth (Grannis), and Grace Hudson (Murray). The sorority was founded to create and foster fellowship, to develop character, to arouse and encourage the appreciation of good music and performance among musicians during their student days, so that the highest degree of musicianship might be attained individually.

The sorority has grown in breadth and scope to include the following aims:

1. To give material aid to needy and worthy students. This is done by the lending of money and the giving of scholarships.

2. To promote American music and musicians. To do this, Delta Omicron maintains national membership in the National Federation of Music Clubs of America, the National Music League, the National Panhellenic of Professional Sororities, and endorses and cooperates with the National Week celebrations.

3. To further the work of the work of American women composers. Each chapter is required to present monthly programs, which include compositions of the most celebrated American women composers. The sorority is proud to number many of these women among their membership. These monthly programs are given under national supervision of the national musical advisor who advises the sorority in musical affairs. Each year she plans and enforces an original and constructive program of well balanced musical work.

4. To give music students an opportunity to meet with one another and, by personal contact and exchange of ideas, to broaden the individual outlook.

5. To encourage appreciation of good music in any community. Each chapter presents several nationally known artists every year. Visiting musical celebrities are always entertained or recognized by some courtesy. Each chapter subscribes for a box, or its equivalent to the opera or symphony orchestra concerts, where such exist in their individual communities.

6. To encourage high ethical standards of professional conduct in the musical world. Practically all chapters have their own orchestras, sextettes, trios, quartettes, and all are required to give public performances.

7. To manifest interest in young women entering the professional world and be of service to them.

8. To do all and any things conducive to the service, betterment, and ultimate welfare of the woman in music.

The organization has a membership of approximately two thousand, twenty-five active chapters in the leading accredited conservatories and universities offering a thorough musical education to students, under a competent faculty; five chartered alumnae chapters, and seven active alumnae clubs in the larger cities. Alumnae chapters and clubs do not have the power of bestowing or granting memberships. Membership is of two kinds: active and alumnae. Membership is limited to gentle women of culture and refinement with high ideals, excellent character, and showing marked possibilities of talent in performance, seriously pursuing the study of music. Active membership may be extended to any student having these qualifications, who is taking the full musical course in her department while in school, or who, having met the requirements of her department, continues to be a student. In bidding and initiating, Delta Omicron follows the rule prescribed by the Panhellenic Association as it exists in schools having such an association for musical sororities.

All of the active chapters maintain chap-  
(Continued on page 14)



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(Additional names will be published in later issues.)

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FRED. V. SITTIG (piano)  
MARGARET SITTIG (violin)  
BELLE JULIE SOUDANT (voice)  
HARRY REGINALD SPIER (voice)  
MRS. C. DYAS STANDISH (voice)  
KEMP STILLINGS (violin)  
SIGISMOND STOJOWSKI  
OTTO C. STRAUB (harmony—  
composition)  
WHITNEY TEW (voice)  
MARY PECK THOMSON (voice)  
WILLIAM THORNER (voice)  
FREDERIC E. TILLOTSON (piano)  
MARY TRACY (voice)  
GERTRUDE TINGLEY (voice)  
VITTORIO TREVISAN (voice)  
MAUDE DOUGLAS TWEEDY  
(voice)  
THEO. VAN YORX (bass)  
AUGUSTO VANNINI (voice)  
ANTONIO VIDAL (voice)  
ARTURO VITA (voice)  
ALBERT VON DOENHOFF (piano)  
OSCAR WAGNER (piano)  
CLAUDE WARFORD (voice)  
FRANK WATSON (piano)  
MINNIE STRATTON WATSON  
(piano—voice)  
LEW WHITE (organ)  
MRS. CHARLES A. WHITE (voice)  
PRISCILLA WHITE (voice)  
MRS. THOMIE PREWETT  
WILLIAMS (piano)  
ADA WOOD (voice)  
ZETA V. WOOD (voice)  
A. D. WOODRUFF (voice)  
LEAH ERICHH WYCKOFF (voice)  
PIETRO YON (organ)  
ZAVEL ZILBERTS (voice)

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CINCINNATI COLLEGE OF MUSIC  
CINCINNATI CONSERVATORY OF MUSIC  
CIVIC SCHOOL OF MUSIC  
CLEVELAND INSTITUTE OF MUSIC  
ALFRED CORTOT SCHOOL OF PIANO  
CRANSTON SCHOOL OF MUSIC  
CURTIS INSTITUTE OF MUSIC  
DENVER COLLEGE OF MUSIC  
EASTMAN SCHOOL OF MUSIC  
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FOUNTAINBLEAU SCHOOL OF MUSIC  
THOMAS FRANCO SCHOOL  
GERMAN INSTITUTE OF MUSIC FOR FOREIGNERS  
GUNN SCHOOL OF MUSIC  
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*(continued from page 6)*

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